

“Now here is a strange thing, I said to the designers. If we can succeed in seeing the essential quality of a play others will see it, too...The sense of recognition is the highest experience the theatre can give. As we work we must seek not for self-expression or for performance for its own sake, but only to establish the dramatist’s intention, knowing that when we have succeeded in doing so audiences will say to themselves, not, This is beautiful, This is splendid, but—This is true.

--Robert Edmond Jones

# Theatrical Design Handbook

2018-19



Rachael Gomez, State Contest Director

---

## A FOREWARD FROM THE STATE CONTEST DIRECTOR...

Dear Friends,

Preparing this handbook has been a theatre lesson for me that I want to share with you in hopes that it serves to remind you of some of the things I had forgotten along the way.

I set out to make the best Theatrical Design Handbook the contest had ever seen, or how we say in the contest...as it had never been done before! I had high hopes of studio quality photos, eye catching graphic design and so many helpful pages to guide even the newest of the new directors and students to dizzying heights of success. I love this contest and you all inspire me to want to always do my best and I believed that was what you deserved and it was my job and mine alone to provide it for you. A lofty but worthwhile goal. Unfortunately, it was above and beyond my current skill set and I didn't even know it.

I kept telling myself that I just needed a little more time and I could get it to that level and I kept pushing back the release date to buy it. Then September came in like a lion with Activity Conferences and TETA Convention. The preparation for those was staggering, but I kept thinking I could still get to the goal with a little more time. October was spent trying to recover personally from the stresses of September and it flew by before I knew it. Everyone had been so understanding and forgiving, but I really started feeling badly that you had nothing in hand. I dug in and soon realized that my technology and skill set really were not adequate to produce my vision. (Nothing like feeling inadequate at something to prevent you from diving in and finishing it.) Finally, a kick in the pants from my daughter who interns in the UIL Theatre office plunged me into action. She reminded me of something I had forgotten. The ultimate responsibility of the deadline. As a teacher, I constantly spouted the wisdom...that "opening night is the ultimate deadline and it didn't matter if you were the most brilliant designer in the world...if it wasn't there before show time you are nothing..." "The most exquisite costume designer who fails to deliver on time will be beaten out by the caring human who didn't want the actors to go onstage naked."...you get the idea...I needed to "clothe the actors" and get the show on.

I finally finished a working document. Perhaps it isn't the incredible piece of publishing gold I aspired to...I still don't have my studio quality photos and my graphic design is undoubtedly flawed....but it tells the story of our contest and gives you tools to carry on and get the job done well. I apologize that I lost sight of that and hope that you can forgive me.

I wish all of you the best as you work to bring the magic of "CHARLIE & THE CHOCOLATE FACTORY from your imagination to design. As always, I am open to your questions and suggestions.

Have a wonderful year!

*Rachael Gomez*

Rachael Gomez, State Contest Director  
UIL Theatrical Design



**Section 1035: THEATRICAL DESIGN CONTEST** (Excerpt from UIL CONSTITUTION AND CONTEST RULES)

(a) THE CONTEST.

1. (1) Purpose. The purposes of the Theatrical Design Contest are to foster appreciation of good theatrical design, to increase the number of schools which have adapted technical theatre as an academic subject in school curricula, to learn to lose or win graciously, accepting with good sportsmanship the decision and critique with a view to improve future projects and to satisfy the competitive, artistic spirit with friendly rivalry among schools.
2. (2) Contest Format. Each school submits designs to the UIL office as directed in the current Theatrical Design Guide. The designs are adjudicated and rated and advancing schools are announced. Schools receive a critique. Qualifiers at state are ranked first through sixth.

(b) ENTRIES

- (1) Representation. Each member school shall be allowed to enter two individual entries in each of the design areas and one group entry as defined in the current Theatrical Design Guide.
- (2) Deadlines. Entry deadlines can be found in the current Official Calendar and the current Theatrical Design Guide. See the UIL website for official changes.
- (3) Faculty Sponsors.
  1. (A) Sponsors in the Theatrical Design Contest shall be full-time employees of the school districts of the schools that the entries represent.
  2. (B) Full-time means that the person is under contract to the school board of the school that the designs represent for the whole scholastic or calendar year and the person has enough contractual duties to be considered a full-time employee by the Teacher Retirement System and state law.
  3. (C) A retired teacher/administrator who has 20 or more years of experience may be hired and paid for sponsoring the Theatrical Design Contest. Student teachers, during the semester they are assigned to a member school to fulfill their student teaching requirements, may volunteer to assist for that school. Schools shall not pay student teachers for assisting.
  4. (D) Sponsors may only provide guidance to the group or individuals. They shall not produce any of the materials contained in the submission.
  5. (E) Sponsors shall not accept nor solicit aid in the preparation of the entries or in coaching the students. This provision is not intended to prevent sponsors from taking their students to the several theatre conferences and workshops conducted by the UIL and by numerous high schools, colleges and universities.

(c) CONTEST ADMINISTRATION AND PROCEDURES.

- (1) Selection of Title. The title used for the Theatrical Design Contest shall be the same as that used by the UIL Literary Criticism Contest, unless it is deemed inappropriate for the aims and purpose of this contest and another title, genre or playwright shall be announced. All designs submitted shall be for that title, genre or playwright.
- (2) Prompt. A “directorial prompt” shall be provided each year. In it, students will be given certain conceptual parameters from which they will develop a design concept. The prompt can be found on the UIL web- site and in the current Theatrical Design Guide.
- (3) Submission. Packaging and Labeling. Schools shall submit all items required for groups and individuals by following the requirements as published in the current Theatrical Design Guide.
- (4) Evaluation. Each entry shall be submitted to the UIL and evaluated by qualified theatre and marketing professionals. Each entry shall be evaluated and awarded an Award of Merit, Award of Honor, Award of Achievement or Award of Distinguished Merit.
- (5) Advancement. Those entries designated as Exemplary shall advance to the state contest. State entries will be ranked through sixth place. A plaque and individual medals shall be presented to the top six groups. Medals shall be presented to the first through sixth place individual winners.

## APPROACHING THE CONTEST:

In order to effectively create a design of any kind for a theatrical production, it is critical that you understand the basic design process all designers use when taking a play from page to stage. The process begins with reading the script. The play script is the one thing that everyone in the production company will have in common and it provides the framework on which the performance will be built. The first reading is personal; You absorb the words yourself based on your life and your experience. This will be your first connection and one that is uniquely your own. No one else will read it the way you do, so from this point on every conversation with every other person within the production company will be one of give and take from everyone's personal interpretation. Designers may have a strong emotional reaction based on personal experience that shapes their design opinion, but if it does not hold up to the collective truth of the story as found in the script, it may not work effectively. In an actual production experience, the director is the one who ultimately decides from all the input they receive what the truth will be for this production. In our contest, essentially the "director" is your judge. You as a designer are presenting your input in such a way as to convince the "director" that your ideas best reflect the truth of the story. So...the process of doing this is generally done as follows:

- 1) Read the Script
- 2) Analyze the Script (As Literature: Develop your "This is the story of" Statement)  
(For production needs based on your design responsibility)
- 3) Research (Seek out Inspirations everywhere you can)
- 4) Sketch (Experiment with combining ideas)
- 5) Conference (Discuss your ideas with others)
- 6) Finalize the Design Idea (Plans for final version as you see it)
- 7) Render it into a version that allows your vision to be reproduced by the crew of the production.

**NOTE:** Steps 2-5 are alternated back and forth until the final idea is formed and would be generally completed through a combination of individual work and production meetings. Everything is fluid—negotiable through these steps.

These steps hold true for whatever category of design you participate in and the more you practice using this process, the better developed your designs will become. Some resources that may prove helpful are:

Article "DIRECTING THE DESIGN" Creating the Visual World of the Play by Joe Deer

<https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=ef385573-a13b-41f3-b586-aef3a7af9768>

Book "FROM PAGE TO STAGE: How Theatre Designers Make Connections Between Scripts and Images" by Rosemary Ingham.

Book "BACKWARDS & FORWARDS: A Technical Manual for Reading Plays" by David Ball



## FORMULATING AN EFFECTIVE JUSTIFICATION and INSPIRATION:

The language of the designer is that of an artist. They use the same principles and elements of art to accomplish the goals of their designs and in justifying their choices they must explain what comes from the literature, what comes from their interpretation of the literature and then how they use the principles and elements of art to accomplish their vision. Therefore, the justification seems best served in a format such as the following:

- I. Opening: \_\_\_\_\_ is a play about.....
  
- II. In reading and analyzing the work, I determined that...
  
- III. To me as the \_\_\_\_\_ designer, I must focus on these ideas, characteristics, themes, circumstances...etc., to reinforce/support the production.
  - A) This led to my research and ultimate inspirations.... (as seen in the inspiration board)— examples....
  - B) Because of these conclusions, I used my art elements and principles as follows.... to pull together this cohesive design.

The tendency in Justification Papers sometimes is to lean more toward this is “what I did” when it really needs to be “why I did what I did as an artist to support what is important in this play.”

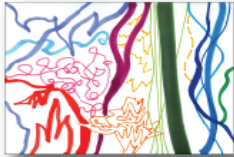
The paper is the introduction to the entire project, and yet may not be fully realized/completed until the very end. It should start as your guiding filter for choices. By all means, write the opening paragraph...” \_\_\_\_\_ is a play about... “. Then, everything you consider can be evaluated as appropriate or not based on that guiding paragraph. If as you work on the design, it becomes necessary to adjust that guiding paragraph you can and should. Once you’ve narrowed your designs to your final version, you go back and edit all the information that you ended up using to sum up what will become the introduction to your final entry.

The same holds true for your INSPIRATION BOARD...Designers start with inspirations from all over and you may narrow your focus early on to some favorite images, but these too need to be allowed to grow and adapt. Collect images the way you brainstorm, but then formalize the Inspiration Board to reflect the final choices that made the cut in your design. That way your paper will lead to the inspirations which will all be carried into the final vision and you will have a solid, cohesive package.

It is important to be familiar with the Elements of Art and the Principles of Design because they are the language used by designers to support the ideas in their work. Provided here are charts illustrating these concepts. There are all kinds of online resources and activities to practice using them, but one of the best sources on your campus would be your Art teachers. By collaborating with them, your Fine Arts program will have a consistency in terminology and they are an excellent resource for you and your students.

# Elements of Art

These are the basic elements that are used by Artists in creating Art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



## Line

A mark made by a pointed tool such as a brush, pen or stick; a moving point.



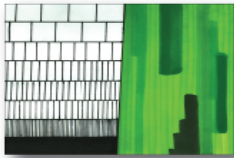
## Shape

A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.



## Color

Is one of the most dominant elements. It is created by light. There are three properties of color; Hue (name,) Value (shades and tints,) and Intensity (brightness.)



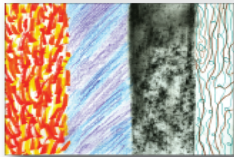
## Value

Degrees of lightness or darkness. The difference between values is called value contrast.



## Form

Objects that are three-dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.



## Texture

Describes the feel of an actual surface. The surface quality of an object; can be real or implied.



## Space

Is used to create the illusion of depth. Space can be two-dimensional, three-dimensional, negative and/or positive.

# PRINCIPLES OF DESIGN

THESE ARE THE TOOLS ARTISTS USE TO ORGANIZE THE ELEMENTS OF ART.

## CONTRAST

DIFFERENT ELEMENTS USED TOGETHER TO HIGHLIGHT THEIR DIFFERENCES

## EMPHASIS

USING A SPECIFIC ELEMENT OF ART IN ORDER TO CREATE A FOCAL POINT.

## REPETITION & PATTERN

AN ELEMENT OF ART IS REPEATED IN AN ORGANIZED WAY TO CREATE PATTERN.



## VARIETY

COMBINING DIFFERENT ELEMENTS TO CREATE INTEREST AND FOCAL POINTS.

## PROPORTION

THE RELATIONSHIP OF ELEMENTS TO EACH OTHER AND TO THE WHOLE WORK OF ART.  
COMPARISON.

## RHYTHM & MOVEMENT

CREATES A SENSE OF MOVEMENT AND DIRECTION IN A WORK.

## BALANCE

ORGANIZING THE ELEMENTS IN A WORK OF ART TO DISTRIBUTE THEIR VISUAL WEIGHT PLEASINGLY.

## HARMONY & UNITY

EMPHASIZING SPECIFIC ELEMENTS OF ART TO CONNECT THE WHOLE WORK OF ART.

As you study these charts, the ELEMENTS of ART are the tools and the PRINCIPLES OF DESIGN are how you use them. An example of how they might work within a design justification could be as follows:

In the story, "LITTLE RED RIDING HOOD", the character of Little Red is in conflict with her environment of the woods...she does not belong there. This is best reflected through color choice of costuming her in a bright red cape in high contrast with the color's complement (opposite on the color wheel)...a deep green. (The *elements* we used were *color (red/green)* and *value (bright and dark)*...the *principle* was *contrast*)

There are infinite ways to utilize and combine these tools to pull a design together and the best ways are often very subtle. Truly good design dissolves into the storytelling and transports the audience into the perfectly detailed world of the play.

The projects created within the various category challenges of this contest reflect different aspects of the design process to allow student designers to best share their ideas on the way to the final product. As you begin your own process, don't try to skip ahead even when you think you know the story. It is all important within your journey. Spend more time researching and sketching to formulate your ideas and less time starting and scrapping your final drawings.

#### A NOTE ON DIRECTING PROMPTS

As mentioned, our contest is different from the real production process in that you are not working with a director. The Directing Prompts each year are intended to get you started in a creative direction away from what has always been done. They are meant more to inspire possibilities and less to dictate right and wrong answers. They include aspects that might occur in the actual production world for you to address, but it should be noted that your justification paper is your opportunity to defend your work. Imagine that you are trying to convince a director to do this play your way using your best persuasion as a designer. Of course, theatre is subjective in nature and some ideas may be harder to sell than others. You may go out on a limb only to have it break and fall, but then again you may take a creative risk and win big. If you focus on the process and finding the truth as you see it and make your choices on sound reasoning from the script reflected through artistry you will experience success regardless of the contest outcome.

#### THE DESIGN CHALLENGES

Each contest year, for the play selected, a challenge is presented for each area of design. It contains all the required elements for entering that category as an individual or as that category's designer within a group. This is your most significant guideline in preparing for the contest as it spells out what must be completed. All designs are prepared for the designated play using LEAGUE HIGH SCHOOL as the producing organization and the LEAGUE HIGH SCHOOL stage specifications provided.

**IMPORTANT!! A student must complete all items within the challenge to be eligible for adjudication and a group entry must have all items from all four categories to be eligible. Be sure to read over all the specifications carefully so as not to miss an item. Any questions on requirements are best handled via email to the State Director.**

## 2019 Theatrical Design Directorial Prompt

We will produce **CHARLIE AND THE CHOCOLATE FACTORY** in a way that it has not been produced before. Given the numerous productions on stage and screen this is a huge challenge. To best accomplish the task we will target our inspirations on the original source...the writer of the story himself...Roald Dahl. This iconic story came from his pure imagination inspired by his life and the world around him and the more you know about him, the more you find in the story. One thing is certain...he wanted children to READ! He wanted words to excite and inspire their imagination. Read his poem "Television" and you may have an inkling of why Mike TeeVee is the climactic last child to go! Read about his love of chocolate and its special place in his life. His stories defied the standards of the time of their publication by appealing to adults as well as the children reading them. He faced the challenges of political correctness before it became a household word. Your goal is to honor what you know of him in your production work and to seek inspiration from his life and words to justify your choices.

As always, your designs shall NOT reflect nor copy any other live or film, stage or broadcast versions of the play. Your script is the **CHARLIE AND THE CHOCOLATE FACTORY** play adapted by Richard George. Because this script was adapted from the novel, you may also use the novel as a reference for descriptions. The design challenges are spelled out in the following pages by category to assist you in preparing your submissions.

Your target audience is children and the adults who love them. Roald Dahl had a very unique view of them as can be seen in this story and others such as MATILDA. Both should be touched by what they experience and leave inspired. You as a designer should be excited by your work as well....Roald Dahl wrote,

*"Listening to my father during those early years, I began to realize how important it was to be an enthusiast in life. He taught me that if you are interested in something, no matter what it is, go at it full speed ahead. Embrace it with both arms, hug it, love it and above all become passionate about it. Lukewarm is no good. Hot is no good, either. White hot and passionate is the only thing to be."*

*— Roald Dahl, My Uncle Oswald*

My advice to you is to read the novel...even if you have read it before. Read everything you can find about Roald Dahl the person. Imagine you are on the creative team for the play with Dahl himself...Embrace the mantra, "What would Roald Dahl want me to do?" as you pursue your ideas and get busy!

***"So much time and so little to do. Wait a minute—strike that. Reverse it. Thank you."*—Willy Wonka**

## 2018-19 UIL Theatrical Design COSTUME Challenge

Students designing costumes will submit a total of (4) plates plus their Justification Paper. They are outlined as follows:

**Justification Paper** Students will also submit a two-page Justification Paper explaining their design choices. Emphasis should be placed on using specific research findings and applying them to costuming details to support the characters.

**Plate #1** Students will still submit a 10" x 15" Inspiration Board showing research from their design process. Items contained in the Inspiration Board should reflect specific research that can be seen applied in the designs. Research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make.

**Plate #2** will be 11" x 17" inches and will be in a colored illustration format (No swatches are required-notes can be included). The designer may choose any of the golden ticket winning children and BOTH of their parents for this plate: (Note: Because Charlie only takes Grandpa Joe to the factory, the designer electing to draw him may choose any other family member for their third character.) ALSO—this play adaptation has some children have one parent and others two. The book specified all but Charlie had both parents arrive with them so we will go with Mr. Dahl's version for our challenge. All three characters should be seen together and the plate should be labeled with the name of the play, characters, act/scene.

*HINT: Think about how you can tie the three characters together visually as a family and still give them individuality. How can you emphasize their personalities through your costume choices? Put your design connections right there on the illustration. Think of the illustration as a visual tool you would take to a production meeting to discuss your thoughts with the director.*

**Plate #3** will be 10" x 15" and will be a full color rendering with swatches. The designer will design an Oompa Loompa. Because the Oompa Loompas appear in a variety of capacities throughout the factory, the designer may choose the look they wish to illustrate for this plate. The plate should be labeled with the play name and reflect the character name and the act/scene.

**Plate #4** will be 10" x 15" and will be a full color rendering with swatches. The designer may choose any character from the show. The plate should be labeled with the play name and should include the character name and the act/scene.

**SUBMISSION DEADLINE: February 9<sup>th</sup>, 2019 by 11:59pm**



## 2018-19 UIL Theatrical Design SET Challenge

The play, ***Charlie and the Chocolate Factory*** contains 11 total scenes that take place in a number of locations. While the designers will be asked to visualize all the scenes, they will narrow their focus for specific aspects of the project. Students entering set design will submit a total of (4) plates plus their Justification Paper. They are outlined as follows:

**Justification Paper** Students will also submit a two-page Justification Paper explaining their design choices. Emphasis should be placed on explaining the connections between the research and its application to specific set details and how they support the story.

**Plate #1** Students will still submit a 10" x 15" Inspiration Board showing research from their design process. Additionally, it should reflect the textures and colors that will be utilized in the final design.

**Plate #2** Students will still submit an 11" x 17" Story Board containing thumbnail colored illustrations for all 11 scenes showing what the stage will look like for each scene. (see sample). The plate should be labeled with the name of the play and each sketch should be labeled with the scene number/location.

**For Plates #3 and #4, Students should select ONE of the following locations: *The Chocolate Room, The Inventing Room, The Nut Room or the TV Room* (NOTE: Plans should indicate any scenic devices that will be used to execute the consequence within the scene to its naughty child)**

**Plate #3** Students will submit an 11" x 17" drafted scale ground plan of their set design for the selected scene. The ground plan must have a title block and should use USITT standards\*\*. Stage dimensions for the stage to be used will be provided on the website under League High School Stage Dimensions.

\*\*USITT Standards can be found at:

<https://department.monm.edu/theatre/Rankin/Classes/.../draftingusittstandards2.pdf>

**Plate #4** Students will submit an 11" x 17" plate showing **either** of the following options:

- a) Photographs of a scale scenic model illustrating the selected scene. ...**OR**...
- b) Full color rendering of the selected scene.

*HINT: Be sure to label the photos or the renderings to indicate the name of the play and the act/scene when appropriate.*

## UIL Theatrical Design Contest

### LEAGUE HIGH SCHOOL STAGE DIMENSIONS

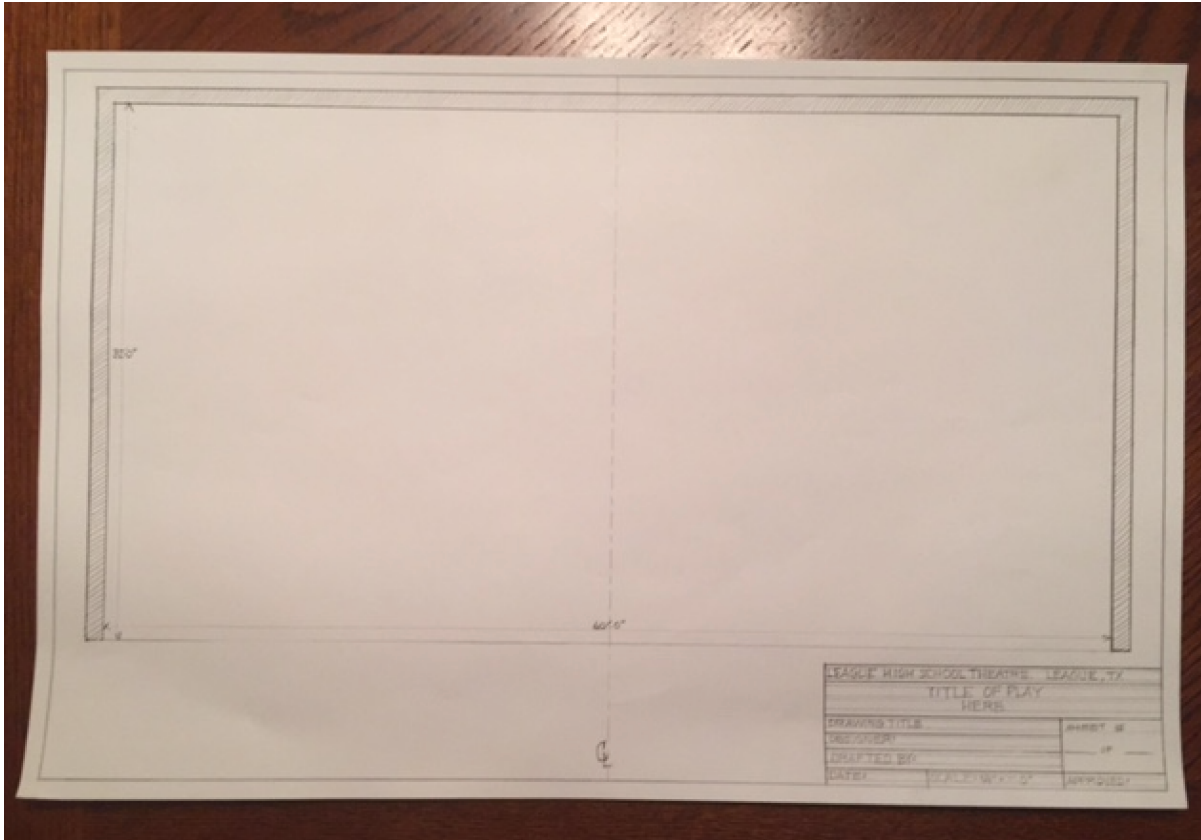
Students participating in SET DESIGN will be designing their set for production on the League High School stage. It is loosely modeled after the flexible space of the Wylly Theatre in the AT&T Performing Arts Center in Dallas. This allows maximum flexibility for creativity. The measurements for our space are included below and are such that can be drafted in  $\frac{1}{4}$ " scale on the contest required 11x17 page. Essentially you have the side and back walls of the space, the height of the flex grid, and the stage edge to work with—the blank slate of a stage box. It is expected that you will design for a proscenium space, but you determine the look you want within the following dimensions:

**STAGE WIDTH: 60'0"**  
**STAGE DEPTH 32'0"**  
**GRID HEIGHT: 28'0"**

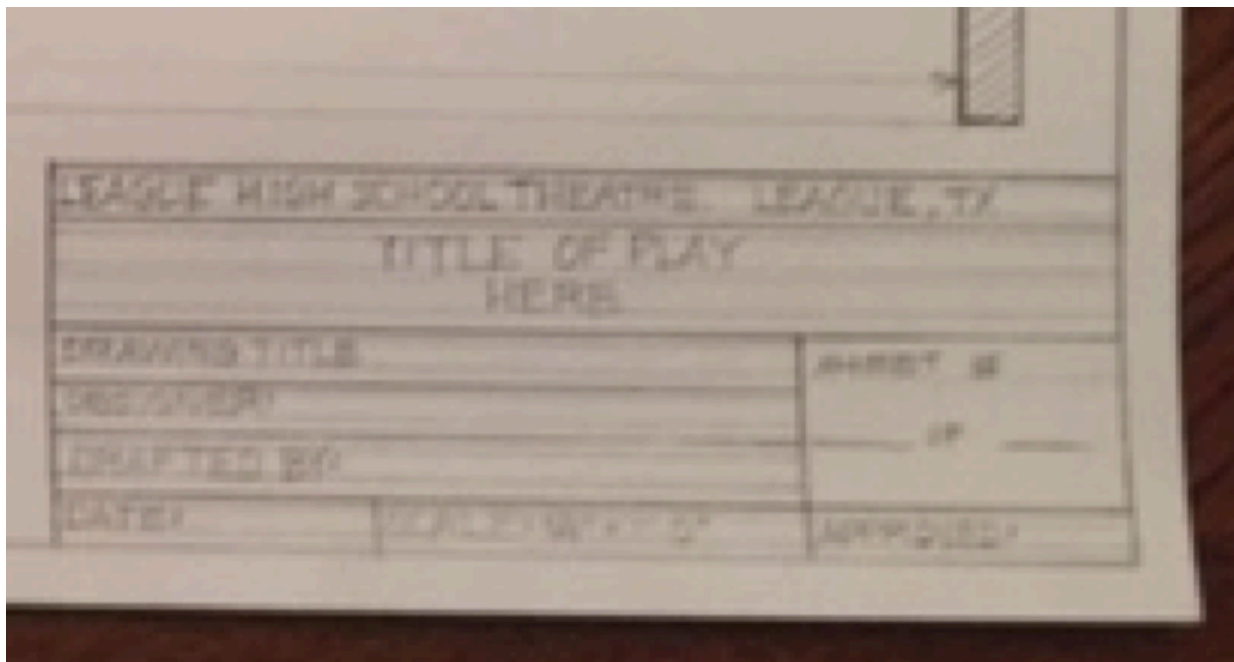
Because of the flexible design, you may position your proscenium, legs, masking...etc where you choose. You may also determine the size and design of your proscenium. Pictured here is the **WYLY THEATRE** set up for proscenium production.







Shown here is a drafted version of the stage on 11/x17 paper in 1/4" scale. Note the 1/4" border around the paper and the title block included.

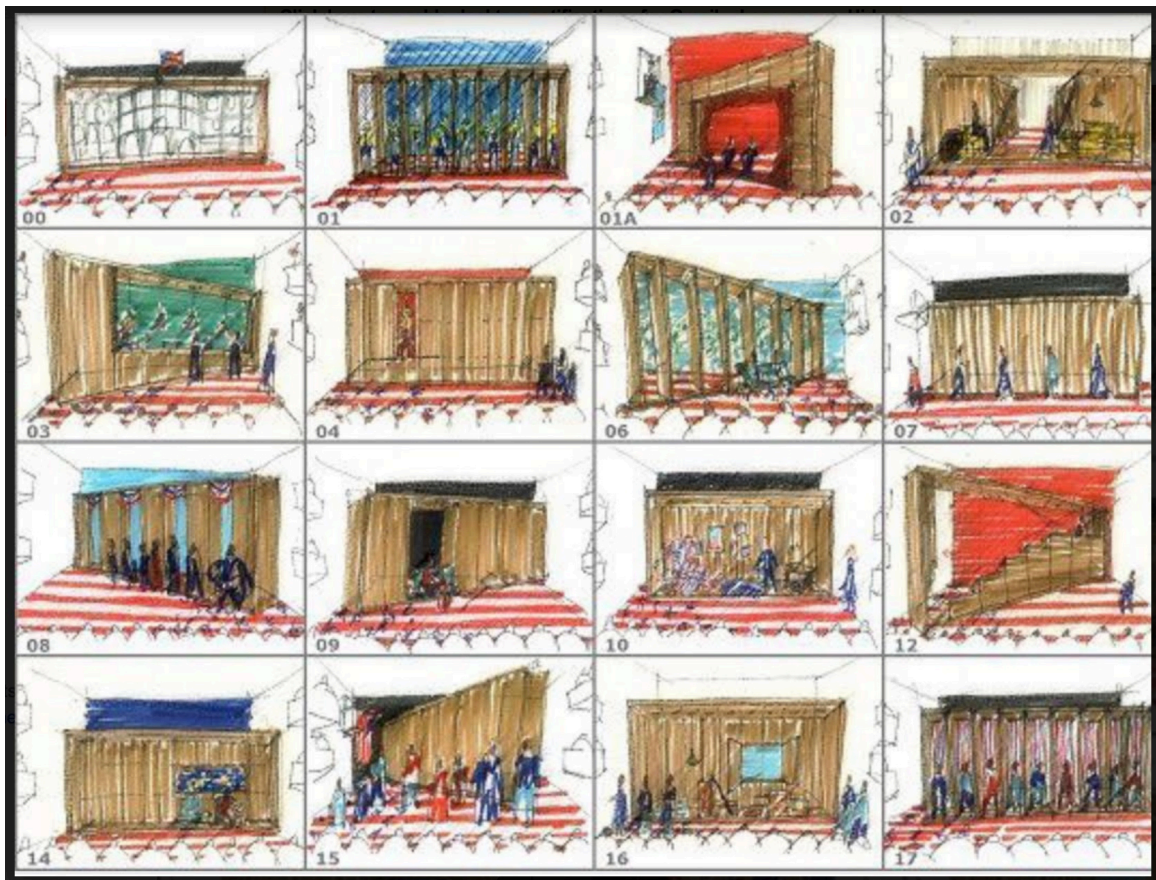


Detailed close-up of title block

## SAMPLE OF THUMBNAIL SKETCHES FOR A STORYBOARD:

NOTE: These are not to scale, loosely drawn, include figure(s) for reference but you get an idea of how the stage will change to accommodate the changing locations. ALL SKETCHES SHOULD BE ON A SINGLE PLATE AND BE VIEWABLE ALL TOGETHER. This example numbered the sketches and could provide Act/Scene based on the numbers shown. It would be easier to just label each scene where these numbers are placed.

*HINT: THE PURPOSE OF THIS PLATE would be for the designer to use as a visual at a production meeting of how the set COULD change from scene to scene. These aren't final renderings. They are illustrations to facilitate a discussion of your vision for the overall show.*



## 2018-19 UIL Theatrical Design HAIR/MAKEUP Challenge

Students designing makeup will submit a total of (7) plates plus their Justification Paper. They are outlined as follows:

**Justification Paper** Students will submit a two-page Justification Paper explaining their design choices. Emphasis should be placed on connecting research and character analysis to specific hair and makeup choices.

**Plate #1** Students will still submit a 10" x 15" Inspiration Board showing research from their design process. Items contained in the Inspiration Board should reflect specific research that can be seen applied in the designs. Research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make.

**For Plates #2, #3 and #4** The student will create hair and makeup designs for a male character, a female character and a character of their choice. Each plate should be 10" x 15" and it should be labeled with the name of the play and the character name on each along with a product legend indicating the materials intended to create the design.

*HINT: You may use a photo of the actor's face for the base of your renderings. Professional artists refer to this type of chart as a schematic as it shows the actual plan specific to the performer.*

**For Plates #5, #6, and #7**, the student will display photographs of the realized designs that were rendered on plates #2, #3 and #4. Each plate should be 10" x 15" and include photos of the full-face view as well as detail shots. It should be labeled with the name of the play and the character name on each.

*Remember that research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make. This should be accomplished within the research collage and the justification paper.*

**SUBMISSION DEADLINE: February 9<sup>th</sup>, 2019 by 11:59pm**

## 2018-19 UIL Theatrical Design **MARKETING** Challenge

Students entering marketing will submit a total of (5) plates plus their Justification Paper. They are outlined as follows:

**Justification Paper** Students will submit a two-page Justification Paper explaining their marketing strategy and why it will work. Emphasis should be placed on explaining how everything will work together to bring audiences in for this production.

**Plate #1** Students will still submit a **10" x 15"** Inspiration Board showing research from their design process. Items contained in the Inspiration Board should reflect specific research that can be seen applied in the designs. Research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make.

**Plate #2** Students will submit a **10" x 15"** marketing calendar indicating when all aspects of the marketing campaign are scheduled to occur.

*HINT: There are no assigned dates for this calendar. It is totally up to you when and how you plan your campaign. Some theatre companies advertise a year in advance!*

**Plate #3** Students will submit an **11"x17"** original poster design advertising the plays. They should use League High School as the producing organization and include all required information from the publisher\*\* as well as all the information needed to attend the show (when, where, how much, how to get tickets)

The performances should take place May 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> at 7:00pm.

**\*\*see requirements page from Dramatic Publishing**

**Plate #4** Students will submit a playbill design including the cast and crew information for the play. Additionally, it should include a page dedicated to Roald Dahl stating how learning about him influenced the production. The playbill should be a minimum of four pages including cover/back and should be **5.5" x 8.5"** in finished size. When mounted, it should go onto a **10" x 15"** plate in such a way that it can be removed for reading.

**Plate #5** Students may select from **EITHER** of the following options.

**A)** Students will submit an advertisement for a special event held in conjunction with the play as part of promoting it. The advertisement will be mounted on a **10" x 15"** plate and should include the agenda/itinerary for the event. ...**OR**

**B)** Students will submit an original **Charlie and the Chocolate Factory** Study Guide for children and their parents to enhance their production experience. The Study Guide will be mounted on a **10" x 15"** plate and should be removable for viewing. It should be no more than 8 pages total including the cover and include a page for how to involve adults in the learning.

*HINT: This is a chance for you to be really creative and come up with a way to draw in more people to an expanded experience or to increase their learning....the possibilities are endless!!*

*Remember that research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make. This should be accomplished within the program page and the specialty event or study guide.*



\*\*\* NOTICE \*\*\*

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty fees are given in our current catalogue and are subject to change without notice. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed anytime it is acted before an audience. All inquiries concerning amateur and stock rights should be addressed to:

DRAMATIC PUBLISHING

P. O. Box 129 (311 Washington St.), Woodstock, Illinois 60098.

*COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES.* This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including but not limited to the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication, and reading are reserved. *On all programs this notice should appear:*

"Produced by special arrangement with  
DRAMATIC PUBLISHING of Woodstock, Illinois"

©MCMLXXVI by  
ROALD DAHL and RICHARD R. GEORGE  
Printed in the United States of America  
*All Rights Reserved*  
(CHARLIE AND THE CHOCOLATE FACTORY)

ISBN 0-87129-220-3

**SUBMISSION DEADLINE: February 9<sup>th</sup>, 2019 by 11:59pm**

## CONTEST GENERAL GUIDELINES

### **MEDIUM:**

The artistic medium used in illustrating designs is not restricted, with the exception of the use of toxic, perishable, aerosol, flammable or food items. These types of items may be represented through photographs or drawings. ***The use of electronic devices (lighting, ipads...etc) is not permitted as part of the display.*** Some typical mediums are watercolors, markers, watercolor pencils, colored pencils and various paint computer programs.

### **TOTAL ALLOWED ENTRIES:**

Schools may enter up to (2) students in each of the **INDIVIDUAL EVENTS:** SCENE DESIGN, COSTUME DESIGN, HAIR/MAKEUP DESIGN, MARKETING DESIGN. Individuals must submit all the required items within their area described in the prompt with the additional information below in **Sections A-D**

Schools may also submit (1) **GROUP ENTRY** which consists of (4) student designers (one for each design area) working as a team. They should submit all the required items for each area described below in sections A-D using a unified design concept throughout all production elements.

A student may enter more than one category. Students entered as part of a group may also enter individual categories. They shall **NOT**, however, use the same submission materials in both the group and an individual entry.

**NOTE: Due to the electronic submission process used for entering student work, mounting is not REQUIRED until the State Level when work is mailed in. Directors and students should be aware of the mounting guidelines that will be expected as a requirement for state submission and work accordingly, knowing it may be required for further advancement.**

**MOUNTING:** All items shall be mounted flat on a stiff backing of either all black foam core or matte board of the indicated sizes for each event. Any part of the backing material visible on the display surface should be black. Artwork should NOT wrap around the backing.

### **EXCEPTIONS:**

**Justification Papers** should be bound in a **black** folder and **NOT** mounted. They should have a 2"x4" white label printed in Black with the information specified per category.

**Inspiration Boards** may have a three-dimensional depth of up to 1.5" and may have a black shadow box frame that does not exceed the 1.5" limit.

**Specialty Campaign Items** displayed may have a depth of up to 1.5". Objects that cannot be displayed within this limitation should be photographed and mounted flat. Plate may have a black shadow box frame that does not exceed the 1.5" limit.

**Displays requiring a pocket may include a black matte board or foam core plain pocket that does not extend more than 1.5" from the backing. It must be black and may have a standard 2"x4" label.**

### **MATTING:**

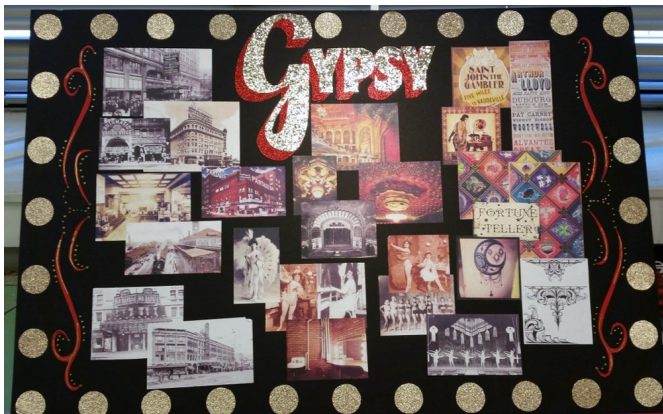
Matting is **not required** for any plate in any category but may be used if the designer chooses so long as it is a solid black matte. An inset or "double matte" may be added in an accent color so long as the primary matte is black. **NOTE: All matting may not exceed the size restrictions for any given plate.**

**ALL CATEGORIES COMPLETE THE FOLLOWING:**

**Design Concept Justification Paper:** A two-page maximum double-spaced paper that includes the designer's production concept and justification from the script for artistic choices made. It should connect the script to the inspiration board and the finished product and explain how the concept is carried throughout the design because of the choices made. The paper shall be three-hole punched and placed in a **black** folder with a 2"x4" label that includes:

NAME OF PLAY
(CATEGORY) DESIGN CONCEPT JUSTIFICATION
NAME OF STUDENT

**Inspiration Board:** A mounted research collage measuring a maximum of 10" x 15" that includes images that reflect the production concept. Three dimensional materials can be used as long as the total depth of the work does not exceed 1.5". A shadow box type frame may be added around the work so long as it is black and does not exceed the given dimensions.



Sample of an Inspiration Board.

## ADDITIONAL ENTRY GUIDELINES BY CATEGORY

### (A) COSTUME DESIGN

Students should follow the **COSTUME DESIGN** challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

**Colored Illustrations** are a looser style of drawing and are intended to illustrate groupings or progressions. They should include required elements from the prompt including expected content and labeling, and should be colored, but do not require swatches. Illustrations should be original and generated by the designer. Notes of explanation indicating design choices are appropriate.



Sample of all characters in a scene



Sample of progression of a single character

**Color Renderings:** Unless a specific character is required within the prompt, designers may choose their own. Each mounted rendering shall not exceed 10" x 15" and should be labeled with the Production Title, Character Name, Act and Scene and shall include attached swatches of chosen fabrics and trims selected for the design. Costume renderings shall be original and generated by the designer.



Sample of Color Renderings with Swatches.

These are differing sizes. Be sure to refer to the size specifications for our contest.



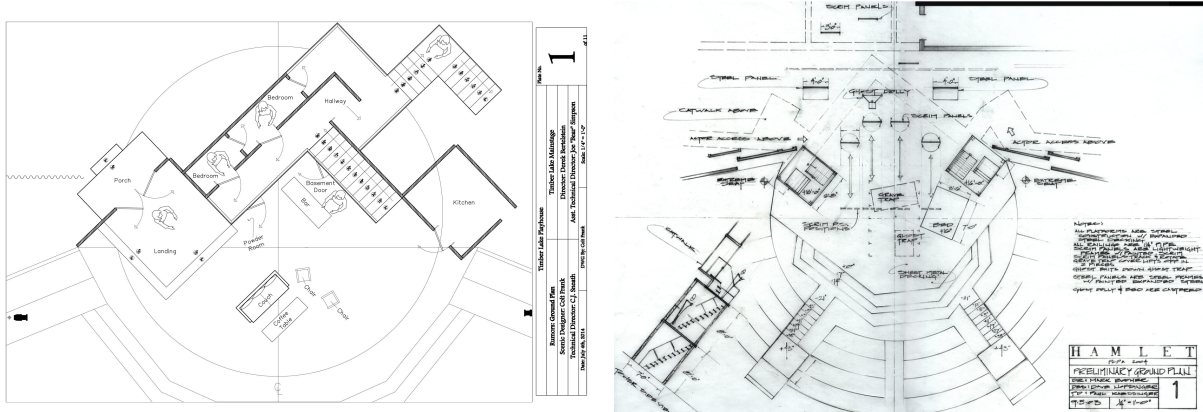
## (B)SET DESIGN

Students should follow the SET DESIGN challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

One of the required elements is a **Scale Ground Plan** of the full set design within the given architectural constraints of the League High School stage (Drawings and dimensions are available on the UIL Website). The maximum size is 11"x17". Ground plan may be drafted by hand or CAD, but should include a 1/4" page border and a Title Block in the lower right hand corner that includes: Producing Organization, Production Title, Theatre, Scale, Designer Name, Drawing Title. (See UIL Website for Sample Title Block). Ground plan should indicate moving parts of set changes where required. It is strongly encouraged that students refer to the drafting standards set forth by USITT.

The ground plan on the left uses a CAD program while the one on the right is hand drawn. Either is acceptable for contest. For more information on USITT Standards see the following site.

<https://department.monm.edu/theatre/Rankin/Classes/.../draftingusittstandards2.pdf>



Students are also asked to provide an **Illustration of Final Design**: This requirement can be met **either** with Colored Renderings or photographs of a Set Model, but should show the required design elements in a full stage view and indicate any required changes or set elements. Students have a maximum total display space of (1)11"x17" board to mount their color rendering(s) or photos of their set model. Labeling is encouraged to indicate which part of the design is being shown. (i.e. Full Stage View Act I, Scene 3). A figure is included to show scale in reference to an actor in the space.



Color Rendering of a set design



Photograph of a Set Model

NOTE: Both are acceptable for contest. See how they also both include a human figure for reference.

### (C)HAIR/MAKEUP DESIGN

Students should follow the HAIR/MAKEUP DESIGN challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

**Hair/Makeup Design Plates:** Mounted full-color renderings (one per character) illustrating the hair and makeup designs for the characters as directed from the prompt production. Unless a specific character is required within the prompt, designers may choose their own. Each mounted rendering shall not exceed 10" x 15" and be labeled with the Production Title, Character Name, Act and Scene. They should include a complete product list or legend. Designers should indicate whether hair or prosthetic items are purchased or built. Designers may also include any notes that might prove helpful to someone trying to apply the makeup. It is acceptable to use an actor's photographed face as the base for the rendering. Designers may use overlays on the photograph to show how the makeup should be applied. The goal is for an actor to be able to reproduce the desired design on their face using the information provided within the rendering.



On the left is a makeup rendering...on the right is a photo of an actualized makeup. The makeup rendering would also include a product legend explaining all the products required to get the look. The photos could add views from additional angles and/or close-up detail shots of the work.

**Final Makeup Photos:** Mounted color photo boards (One per character) showing the final makeup execution. Designers should include photos from both full front as well as detail shots. Each character's photos are combined and mounted on a board that does not exceed 10" x 15". Each board should be labeled with the Production Title, Character Name, Act and Scene.

## (D)MARKETING DESIGN

Students should follow the **MARKETING DESIGN** challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

**Publicity Calendar:** A mounted publicity calendar that indicates when all the steps required to implement the campaign strategy should occur. Mounted size should not exceed 10" x "15". The format of the calendar is up to the designer

The format of the calendar is totally up to the student's preference. The calendar should contain all planned marketing strategies detailed in the paper.

A screenshot of a software interface, likely a project management or marketing tool. It shows a calendar grid with various colored cells representing different marketing activities or events. The interface includes a navigation bar at the top with options like 'CALENDAR', 'PRODUCTION', 'REPORT', 'MARKETING', and 'NEW CALENDAR'. The calendar grid shows dates from November 2016 to January 2017. The cells are color-coded: blue for 'ITEMS', green for 'EVENTS', and yellow for 'STUDY GUIDE'. The interface also includes a sidebar with a list of items and a search bar.

## Specialty Promotions

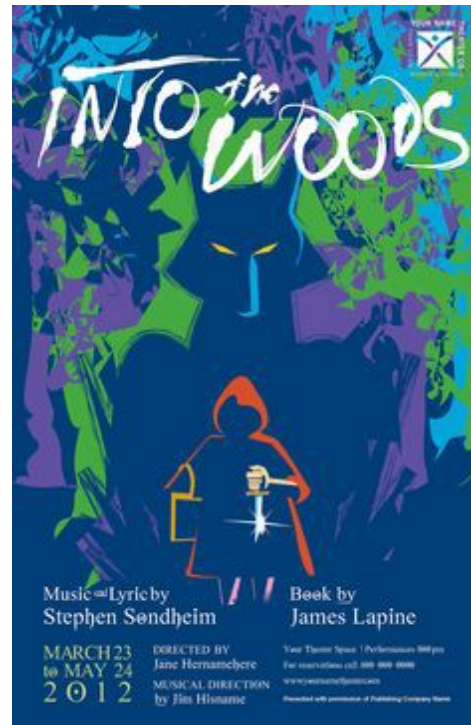
A mounted presentation of a special promotion created to publicize the production. Generally designers must choose from ONE of the following: Refer to the actual challenge for specific instruction:

- **ITEMS:** If the promotion is an item, the actual item may be mounted on a board that does not exceed 10" x 15" as long as it fits on the board and does not extend more than 1.5" from the surface. Large items that do not fit in the specified space should be reflected in photographs or drawings that can be mounted flat. The item should be promotional as opposed to "souvenir" in nature and it should be clear how the item will be distributed to promote the production.
- **EVENTS:** If the promotion is an event, an invitation or flyer and a list of activities may be mounted on a 10"x15" board. It should be clear how the event will serve to promote the production.
- **STUDY GUIDE:** Educational outreach may also play a part of a theatre's marketing strategy. Providing a study guide should serve to prepare students for what they will see and or enrich their experience in some way. Study guides for Theatrical Design are to be no more than 8 total pages including the cover and all work must be original. The guide will be mounted on a 10"x15" plate and must be removable for viewing.

**Poster Design:** A mounted 11" x17" production poster reflecting the League High School production information indicated in the prompt. (Additional information can be provided such as phone numbers which are fictional)

**Production Program:** A 5.5" x 8.5" program mounted on a 10" x 15" plate in a way that it can be removed for adjudication. The program must be a minimum of 4 pages including the front and back cover and two inside pages which include the cast and production crews (Names may be fictional).

**NOTE:** Most productions use their poster design as the cover to their programs as well.



#### A NOTE FOR GROUP DESIGN TEAMS:

The four members of the team will be following the requirements for all the categories specified and should make an additional effort to tie their design elements together into a single production vision. This will be reflected in their justification papers but may also be demonstrated in their final packaging. It should be apparent in viewing all the work that it fits together as part of a whole. An effective logo for your production that carries over onto all your entry plates in some way can go a long way towards unifying your visual presentation.

#### EVALUATION CRITERIA

Evaluation criteria have been developed into a rubric format and are available separately on the UIL website on the Theatrical Design page. This is an effective tool for assisting students in obtaining the desired "Exemplary" rating.



## SUBMITTING CONTEST ENTRIES:

All entries must be submitted by the event sponsor using the process outlined on the UIL Website by the established deadline. Late entries, incomplete entries or entries submitted incorrectly may be ineligible for adjudication. **THE FULL INSTRUCTIONS FOR ENTERING AND THE ENTRY PORTAL WILL BE POSTED ON THE UIL WEBSITE THEATRICAL DESIGN PAGE.**

**THIS YEAR'S ENTRY DEADLINE IS FEBRUARY 9<sup>th</sup>, 2019**  
**All entries must be complete and be input into the system by 11:59pm**

### PRELIMINARY LEVEL:

All entries must be submitted digitally by the event sponsor. Instructions for completing this process are included with the entry portal on the UIL Website prior to the contest deadline. To be prepared, you should check to see that your students have all the required elements for the category completed.

Each student's work must be saved into an individual PDF file for entry. The work should be organized according to the specified order for plates within the challenges. If multiple images of a plate are required, just be sure they are in the order they should be viewed (for example multiple pages of a program). For clarity, a title slide may be inserted before each element if desired.

For group entries, you will save each member's work in their own file but will label it as Group-Category (i.e. Group-Set, Group-Costume...etc.) There will be space to upload the group entry as four files.

As you enter your students online, you can see how the file will be viewed by the judge. Be sure to arrange items so that they are viewed correctly (right side up...etc). If you cannot read it or view it, they will not be able to either.

Once entries are submitted, they will be assigned to judges who will review the digital submissions and complete a ballot with a critique that will be available online upon completion of first round judging.

### ADVANCEMENT TO STATE:

All entries receiving a rating of EXEMPLARY are advanced to the State Finals. A list announcing State Qualifiers is released approximately the middle of March. Any students selected for advancement will have the opportunity to use the critiques to make any adjustments and improvements to their work prior to sending it to the State Contest. All instructions pertaining to the STATE CONTEST are contained in a STATE PACKET that will be provided when qualifiers are announced.

## THEATRICAL DESIGN STATE HONOR CREW

Students and teachers competing in Theatrical Design will be given the opportunity to apply for the STATE Theatrical Design Honor Crew. It is an outstanding educational experience that may really serve to improve your program. Applications will be available on the UIL Website after the first round is posted. Students selected to the State Honor Crew will assist with the State Gallery Display and the other events of the state meet. Only those teachers and students who have entered contest the current year will be eligible to apply.

## ADDITIONAL RESOURCES

Theatrical Design page on the UIL Website is your most reliable source. On that page you can find examples of past medalists' work to use in your classroom to show students what they are aspiring to.

This is also where you will find all necessary information for entering the contest.

Workshops are offered at the UIL Capital Conference, Student Activities Conferences, The Texas Educational Theatre Association TheatreFest and SummerFest to provide all kinds of help for teachers and students as well. Information on these events is available on the UIL website and the TETA website.

U.I.L. Theatrical Design Facebook community offers a forum for building community and asking questions for teachers

If you are not finding the answer you need here, email the State Director any time at [uiltheatricaldesign.gomez@gmail.com](mailto:uiltheatricaldesign.gomez@gmail.com)